PHOTOSHOP® FiX

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SHOCK LOCKS
SHEAR MAGIC

BREAK OPEN A BOTTLE

ESSENTIALS:
BE AS SHARP
AS A DIGITAL TACK

TOOLS:
REMOVE THOSE
NASTY STAINS

TECHNIQUES:
BACKGROUND CHECK
GET THE SCOOP

STUDIO:
RITA AMLADI
SIMPLIFIES COLOR MANAGEMENT

EXPERT TIPS:
THINK BEFORE YOU COMPOSITE

REINVENT YOUR LOOK

Digital artist Pascal Yelle wanted the hair to pop and contrast with the realistic features of his figure. He used texture and color to exploit the Distort filter for a surrealistic funky do.

1 To sketch a dark base and hairline, Yelle placed small rectangular selections from scanned magazine ads on layers. Selecting a layer, he chose Filter > Distort > Shear and moved points in the dialog box to bend the rectangle into an arc. He arranged the layers and positioned the pieces themselves to build depth.

2 Yelle made smaller sheared selections from a scanned Apple Powerbook image and other images with reflections. He inserted these pieces as highlights to guide placement of color.

3 To increase volume, Yelle layered curved colored selections made beforehand. (See "Hair Styles.") He fit pieces using both Rotate and Skew from the Edit > Transform menu. For a sense of movement, he selected specific layers and distorted pieces further by choosing Filter > Distort > Twirl. He chose forehead pieces, added a layer mask, and used the eraser tool at 50% Opacity to shape them, add touches of transparency, and fade them at the ends.

4 Yelle now zoomed out to view the whole image and determine the extras needed. He added more dark selections on the left for shadows and applied Twirl to orange and yellow selections on the right for highlights. He added green pieces for a hair shadow on the forehead.

5 The hair was still dark where the light source hit, so Yelle merged all layers and duplicated the image. He added a layer mask to the duplicate, filled it black, and painted white on the right. He selected the layer's image thumbnail and chose Levels to lighten the right side.

When distorting with the Shear filter, you have the option to wrap around pixels that go beyond the end of the preview or stretch them by repeating the end pixels. If neither effect is desired, add more canvas space around the selection.

What's unique about the Twirl filter is the variety of results you can get. The filter twirls a selection based on the pixels below it. Experiment with a selection over several image areas to find the effect you want. After twirling, move the selection, reapply the filter, and get an entirely new result!

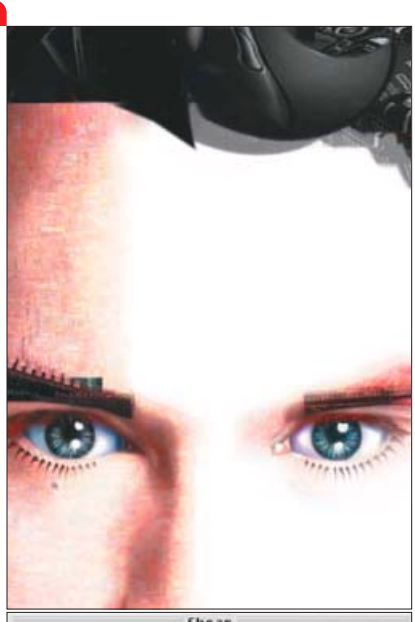
HAIR STYLES

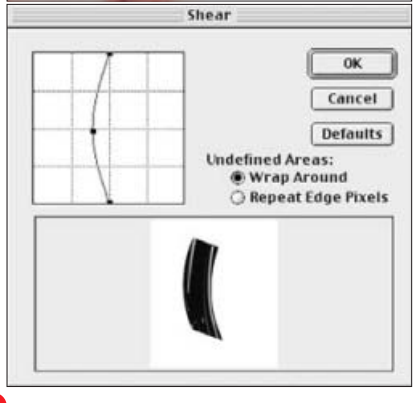
For a surrealistic paper look, Yelle scanned old computer cards and magazine pages for texture. He looked for ads with smooth black imagery and varied reflections (cars, computers, etc.). When distorting pieces, the reflections created interesting streaks amidst the black. He used these textures mostly for the hair base, but also tucked them in with colored pieces, then adjusted their color to blend them.

To contrast the organic shapes of the sheared and twirled pieces, Yelle made striped, exact half-circles. He stacked small squares of red, orange, and yellow. Selecting them all, he chose Edit > Transform > Scale and stretched the selection horizontally. He chose Filter > Distort > Polar Coordinates and clicked Rectangular to Polar.

Pascal Yelle
www.pascalyelle.com

1





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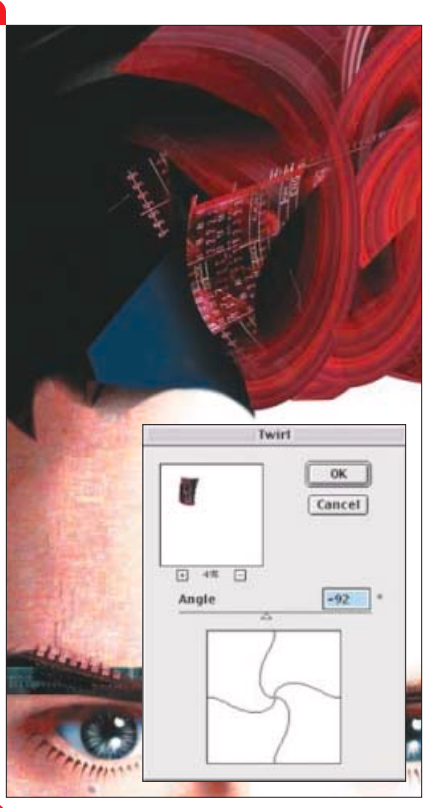
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Angle
-92

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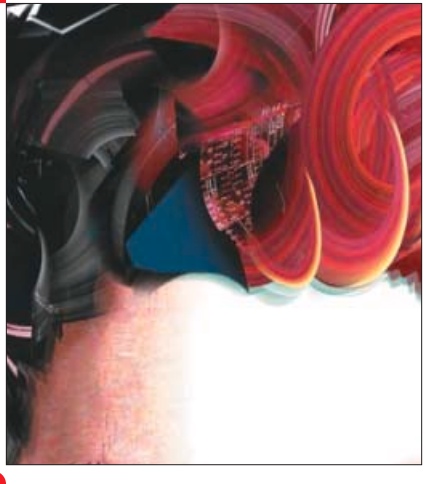

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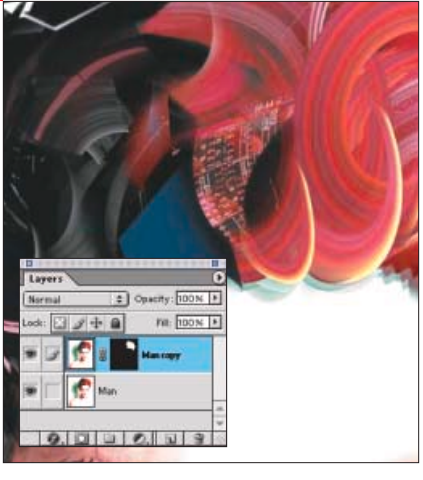
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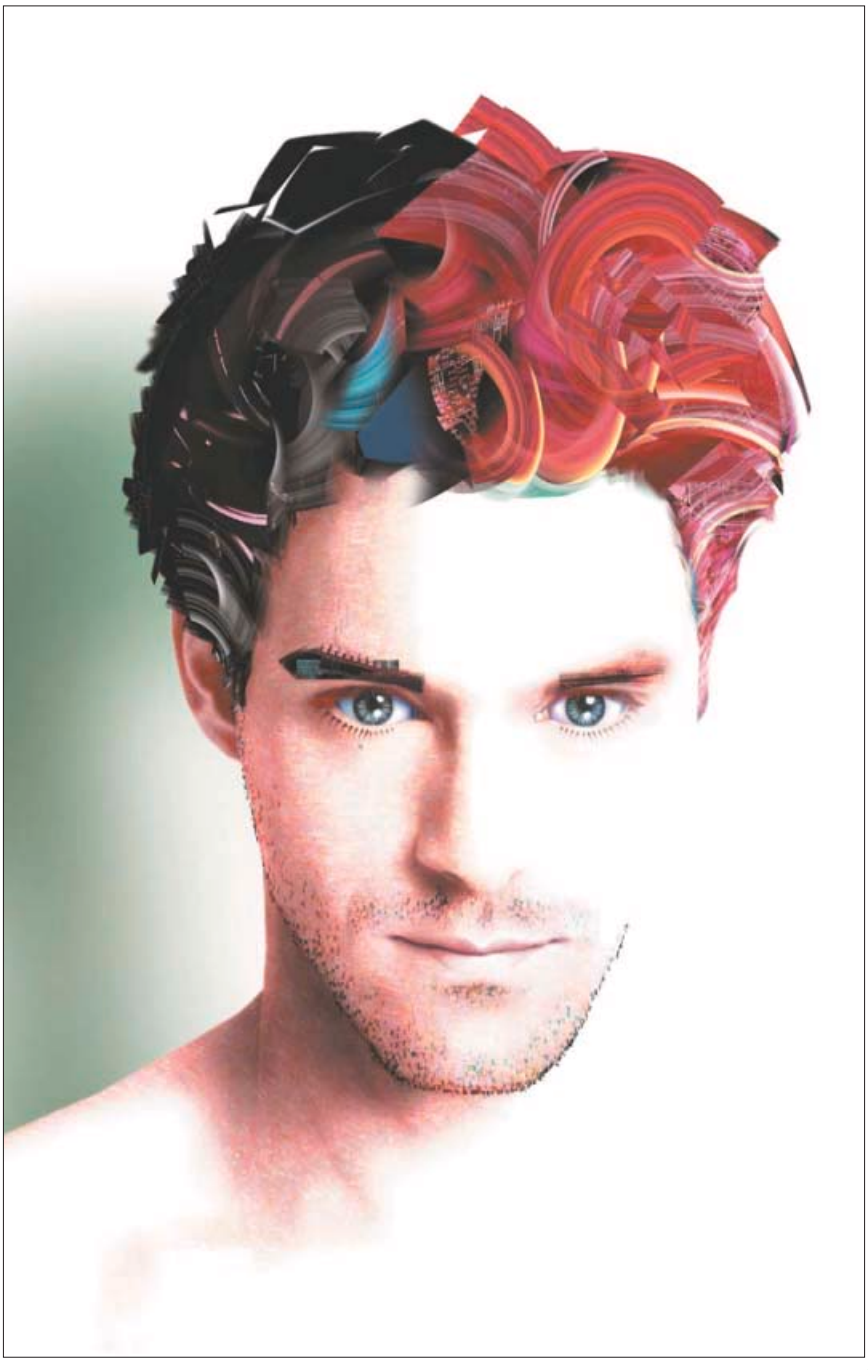

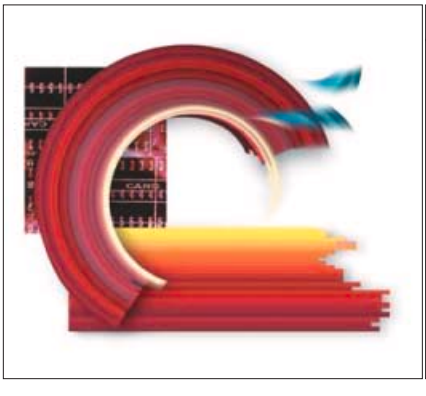

Polar Coordinates
OK
Cancel
7%
Convert:
Rectangular to Polar
Polar to Rectangular

GIVE AN IMAGE A FACIAL PEEL

When a South African wine maker launched a new label, Barry Downard needed to visually lead customers from the old to the new in a clever way. He decided to make the old bottle appear to split organically instead of the way glass actually breaks.

1 With the lasso tool, Downard drew a curved line down the center of a wine bottle on a transparent background to make a selection of half the image. He pressed Command-J to put halves on separate layers. He selected the bottom left side, chose Filter > Distort > Shear and bent it away from the center. He selected the top left side, pressed Command-J, applied Shear again, then chose Edit > Free Transform to match it to the bottom piece. He used a layer mask to blend the pieces, merged the layers, and repeated this for the right side.

2 Downard made loose selections of broken glass images and placed them in the main image. He used Free Transform and the Shear filter to manipulate them, then fine-tuned each selection by adding a layer mask, choosing Layer > Layer Mask > Reveal All and painting with black to mask the areas around the glass he didn't need.

3 Downard selected the neck's right side, pressed Command-J, and put the resulting layer below the bottle half. He manipulated the piece so the bottle would appear to wrap behind the forthcoming new bottle. He added a glass edge on a new layer and positioned it over the wraparound glass, then merged the layers. He repeated this on the left side, changing angles with Free Transform.

4 Downard placed the new wine bottle into the main image and moved it below the old bottle layers.

5 To throw highlights and shadows on the new label's gold trim, Downard duplicated the new bottle layer and added a Levels Adjustment layer to boost contrast. Using the built-in layer mask, he painted vertical stripes to make areas of the label lighter or darker.

6 To realistically sit the new bottle inside, Downard needed to let the old bottle show through more. He added a layer mask to the peeled halves and painted at the base of the bottle using a soft brush at 20% Opacity.

7 To complete the illusion, he created a cast shadow. Downard chose Image > Duplicate, merged all layers, then copied and pasted it as the bottom layer in the main image. He pressed Command-T and pulled the box down for a squashed rectangle. He Command-clicked to convert to Distort and dragged the corners to the shape he wanted. Choosing Hue/Saturation and clicking the Colorize box, he made the shadow dark green, softened the selection with a Gaussian Blur (Radius of 30), and set the layer Opacity to 40%.

When boosting contrast with Levels, you may simultaneously increase color saturation. This may be desirable, but if it isn't, knock back color with a Hue/Saturation adjustment layer. You could apply Hue/Saturation before Levels, but it may flatten color, so experiment to determine what's best for your image.

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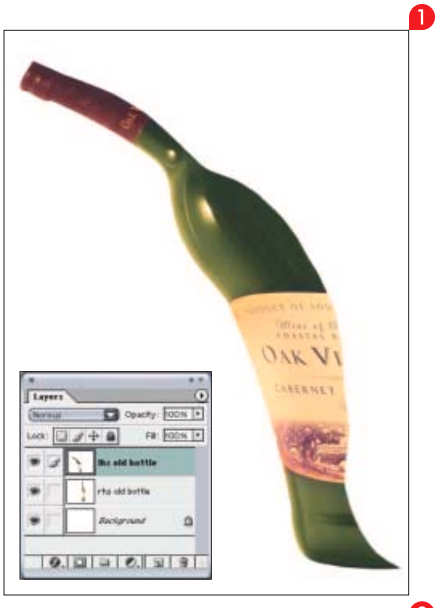
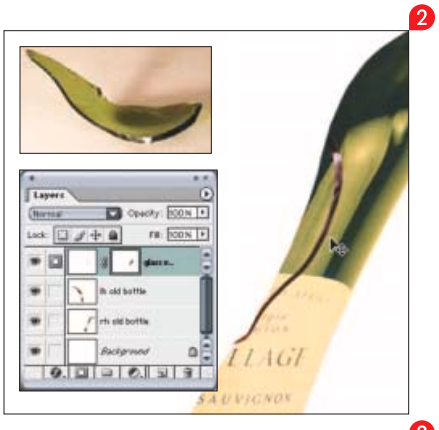
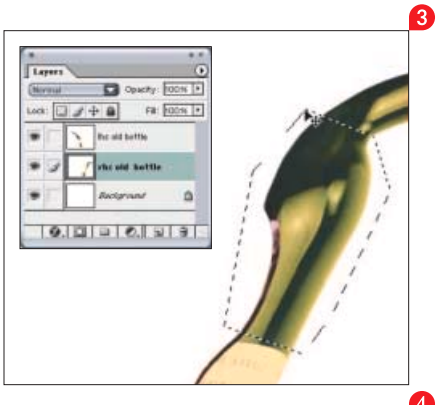
bardo@iafrica.com
c/o Shannon Associates
www.shannonassociates.com







Oak Village
CABERNET SAUVIGNON

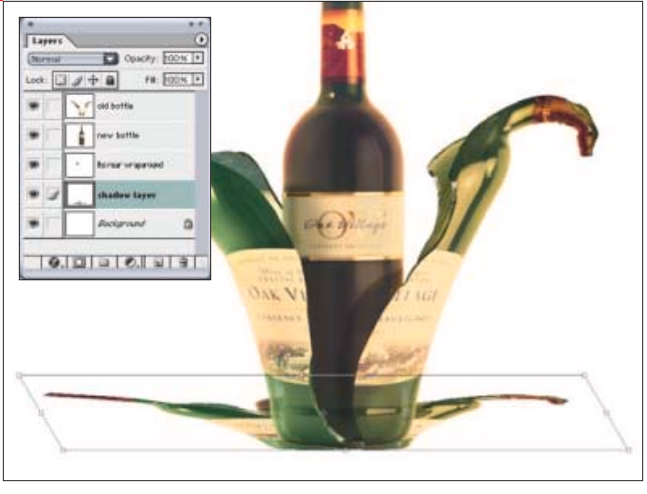
5

Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
the old bottle
rha old bottle
Levels 1
new bottle copy
new bottle
Background

6

Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
Levels 1
new bottle copy
new bottle
Background

7


Layers
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Lock:
Fill: 100%
old bottle
new bottle
shadow layer
Background

BY RICH HARRIS

GET SHARPER WITH A GOOD CROP

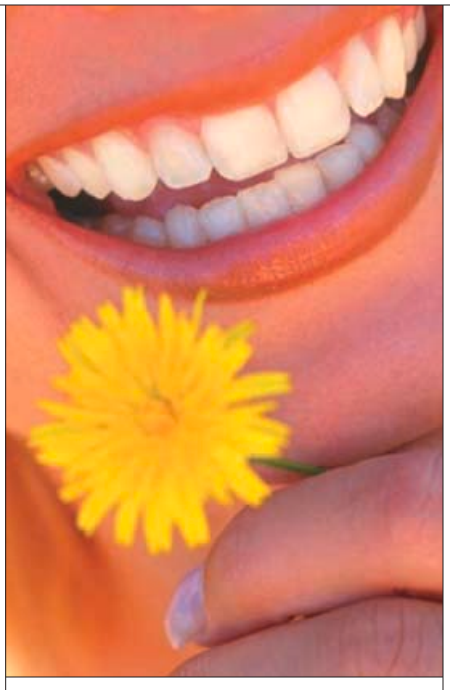
There are two things you want when you crop a photo—the same sharp detail you started with and the ability to crop it to an exact size. Before Photoshop CS, the Unsharp Mask filter was your best bet for keeping images crisp. Cropping to an exact specification often involved a calculator and a little trial-and-error. Photoshop CS's new Bicubic Sharper interpolation keeps your photos sharp as a digital tack.

DOWNLOAD THE "WOMAN WITH FLOWER" IMAGE FROM WWW.PHOTOSHOPFIX.COM, JUNE 2004 ISSUE.

1 Instead of using the Unsharp Mask filter to take care of the inevitable softening from resampling, Photoshop CS has two new interpolations that help keep resampled images crisp—Bicubic Smoother for upsizing, Bicubic Sharper for downsizing. Since downsizing is much more common, you can set it as the default by choosing Photoshop > Preferences > General, and selecting Bicubic Sharper from the Image Interpolation pull-down menu. In this example, I worked with a 6 x 9-inch image at 300 pixels per inch.

2 To crop to an exact size, select the crop tool and enter values in the Options bar at the top of the window. You can enter one, two, or all three variables as needed. You can even enter different measurement units like 36 points by 2.5 inches at 150 pixels per centimeter. I entered 3 inches for Width, 2 inches for Height, and 150 ppi for Resolution.

3 Click and drag to select the area you want as the final crop. Move the selection around by clicking inside the crop and dragging it, or using the arrow keys to nudge it. Click and drag outside the crop to rotate it. I rotated my crop to focus on the young lady's smile and the flower in her hand. When you're pleased with the crop, click the checkmark icon on the right side of the Options bar. With your Preferences preset to Bicubic Sharper, you'll end up with a clean, crisp crop at the exact specifications you chose—without breaking out the calculator!



» Keep your default measurement unit in mind when typing in values in the crop tool Options bar at the top of the screen. If inches are your default measurement and you want 200 pixels, simply entering 200 instead of 200 px will get you a crop of 200 inches!

» To crop an image and still retain the cropped-off pixels, check Hide instead of Delete in the crop tool Options bar after making a selection. You can crop away and still retain all the pixels. (To avoid cropping the Background layer, double-click it to convert it to a new layer.) This is a great way to see how your final crop will look and still keep your options open.

IMAGE INTERPOLATION

Interpolation is Photoshop's term for handling pixels when downsizing or enlarging. You have five options in the General Preferences dialog box.

» **Nearest Neighbor (Faster):** Looks to the next pixel and copies it exactly (which is why it's invaluable for sizing up screenshots and near useless for anything else).

» **Bilinear:** Looks only horizontally and vertically to figure out what pixels to add or subtract.

» **Bicubic (Better):** Looks vertically, horizontally, and diagonally, then averages these dimensions before rendering.

» **Bicubic Sharper:** Sharpens slightly to maintain detail as it resamples (useful for downsampling).

» **Bicubic Smoother:** Helps to blend when you're upsizing images. Note: Upsizing more than 125% can make the loss of image data very apparent.

Rich Harris served as Creative Director of Wacom Technology, and has more than 20 years of experience in digital design, digital illustration, and pre-press. He writes on software solutions for national publications as well as teaches classes in Photoshop. Contact him at harrisrich@comcast.net.

1

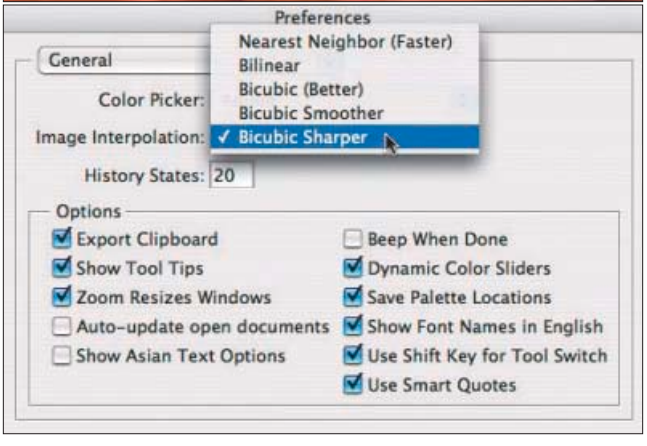

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Image Interpolation:
Nearest Neighbor (Faster)
Bilinear
Bicubic (Better)
Bicubic Smoother
Bicubic Sharper
History States: 20
Options
Export Clipboard
Show Tool Tips
Zoom Resizes Windows
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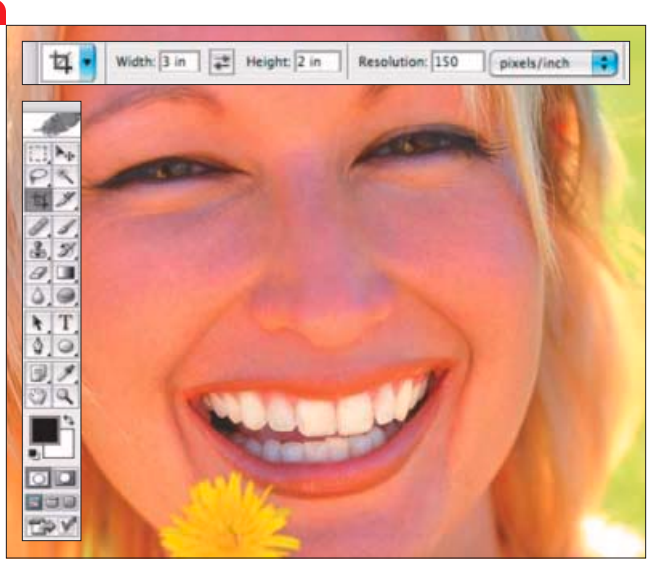
Save Palette Locations
Show Font Names in English
Use Shift Key for Tool Switch
Use Smart Quotes

2


Width: 3 in
Height: 2 in
Resolution: 150
pixels/inch

3

Width: 3 in
Height: 2 in
Resolution: 150
pixels/inch

BY ROGER HUNSICKER

REMOVE STUBBORN STAINS WITH EASE

The patch tool combines the selection style of the lasso with the smart cloning of the healing brush to repair selections with drag-and-drop simplicity. But fabric contours and flowing hair present a problem for the tool. Here's a way to adjust the alignment of a source selection and precisely fit it to the underlying texture of a damaged area before you complete the patch tool's repair.

1 I accidentally stained an 8 x 10-inch scanned print, blemishing the subject's knit sweater and hair. Using the patch tool with Source chosen in the menu bar, I easily repaired most splotches by selecting and dragging the damaged area over the good region to its right. But when I tried the Source technique with the blue splotch on the collar, my resulting fix had texture misalignment problems. This was a good time to work the patch tool in reverse—choosing the Destination option in the menu bar and selecting a good area to drag over the damage.

2 To select good source material, zoom in and use the patch tool to select a large region to the side of the flaw. I made a selection on the right containing similar hair strand density. To disguise the edge of the upcoming repair, choose Select > Feather and set a Feather Radius (2 pixels is good). Now click Destination in the menu bar.

3 Interrupt the repair to float the contents of your selection over the image. Press Option-Command or select the move tool and press Option while dragging a duplicate of your selection's contents over the damaged area, then release the mouse click. Since you didn't use the patch tool to move the selection, the automatic drag-and-drop repair has not yet occurred.

4 Choose Edit > Free Transform and adjust the selection to fit the underlying texture of the damaged area. Double-click inside the selection to apply the transformation. The selection still floats over the image! Try to cover the area with the floating selection since the patch tool will sample 10 to 12 pixels outside of it.

5 Select the patch tool, click inside the selection, and start to drag. Without releasing the mouse, align it precisely with the underlying texture. Now release the mouse; the patch tool thinks for a moment before filling the area. Deselect your selection, and you've got it!

Roger Hunsicker is Advertising Coordinator for Caterpillar, Inc. in Peoria, Ill., and president of Proof Positive Design Group, a web hosting and web design firm.

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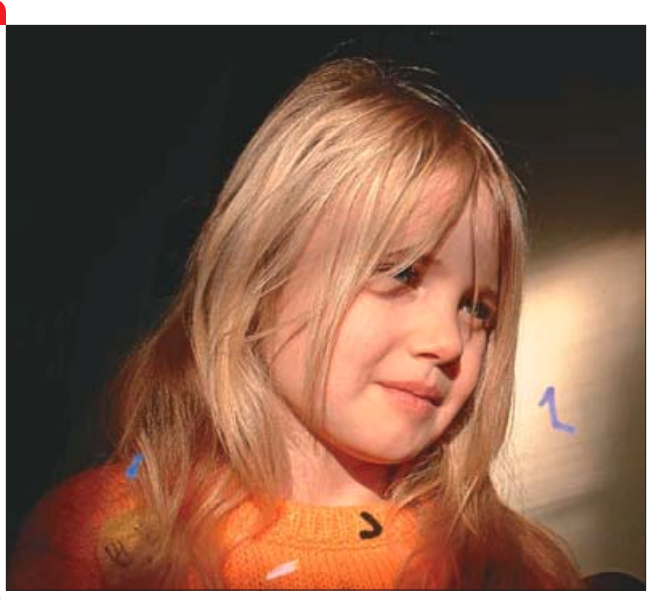

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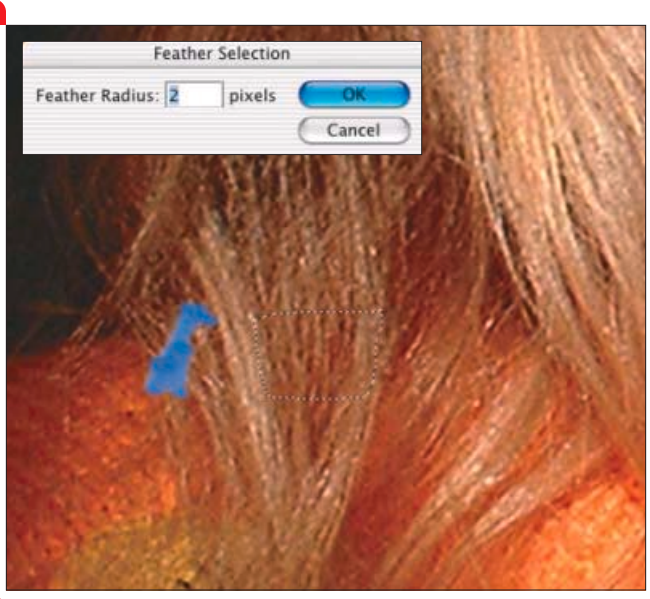

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5

BY STEVE HOLMES

LIGHTEN UP AND TEXTURIZE BACKGROUNDS

Used alone, the Lighting Effects filter serves almost no purpose. Combine it with other filters, and it's a whole new ball game. When you want to create textured backgrounds with photorealistic lighting, the Lighting Effects filter works wonders. It's perfect for creating backgrounds for print, web, and video.

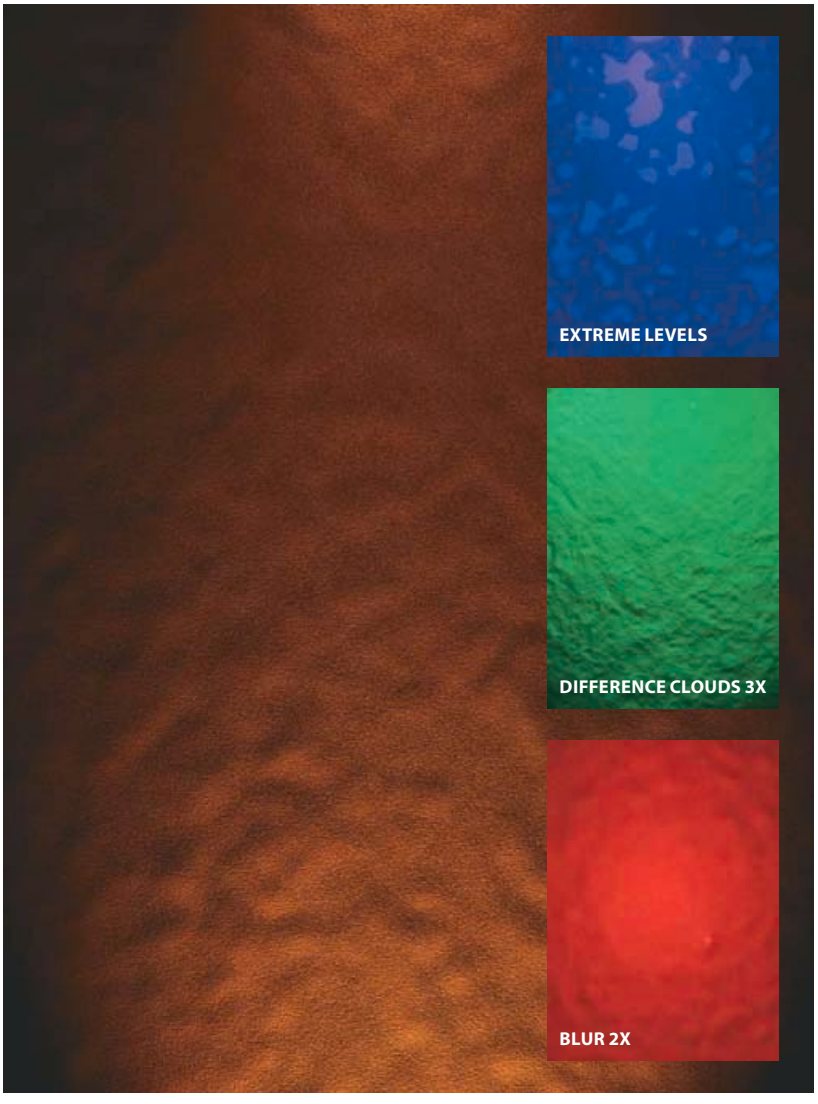
❶ Create a 5 x 7-inch RGB file (Lighting Effects only works in RGB). Fill the background with a color; I used rusty orange. In the Channels palette, click the Create New Channel icon to generate an Alpha channel and select it.

❷ Choose Filter > Render > Difference Clouds to apply a basic cloud pattern. Press Command-F (Mac) or Ctrl-F (PC) to apply the filter again and achieve a unique cloud pattern as the base of the effect. The Clouds filter doesn't work the same way, and that's why Difference Clouds is much more fun!

❸ Choose Filter > Blur > Gaussian Blur, and set a value that feathers the colors into each other nicely (16 works well). To add interesting detail to the texture, choose Filter > Noise > Add Noise, and set the Amount to 5% with Uniform Distribution. Gaussian noise tends to fill the shadow areas too much whereas Uniform leaves them noticeably darker.

❹ The combined effects of blurring and adding noise have naturally removed some of the channel's contrast, so choose Image > Adjustments > Levels. You'll see the tones are biased toward the darker areas. Drag the white slider to the left to increase contrast and define noise.

❺ Go to the Channels palette, click the composite RGB channel, and choose Filter > Render > Lighting Effects. In the dialog box preview, rotate the main light to face upward, then adjust the width. Drag the New Light icon (the lightbulb) onto the preview to add a second light at the top. Adjust the Properties settings so the Gloss is Matte and the Ambience is no more than 3%.



❻ At the bottom of the dialog box, choose Alpha 1 as the Texture Channel, and set a value for the Height; I used 80 for the orange example. Depending on the look you're trying to achieve, you may only want a value between 5 and 10. Experiment with any of the settings in the steps for unique variations (above).

Brit designer "Scuba" Steve Holmes is Director of Art, Design, and Animation Training at Total Training and host of many of their instructional videos. He's also a regular columnist for *SBS Digital Design* and other publications. Contact him at steve@totaltraining.com.

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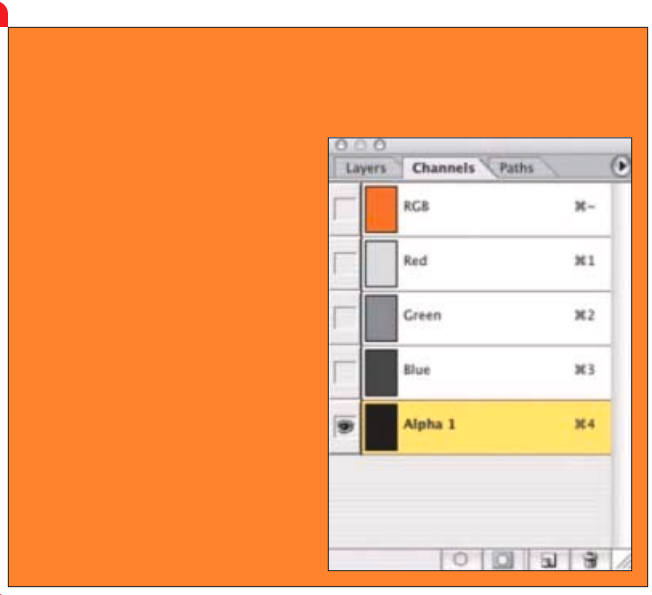
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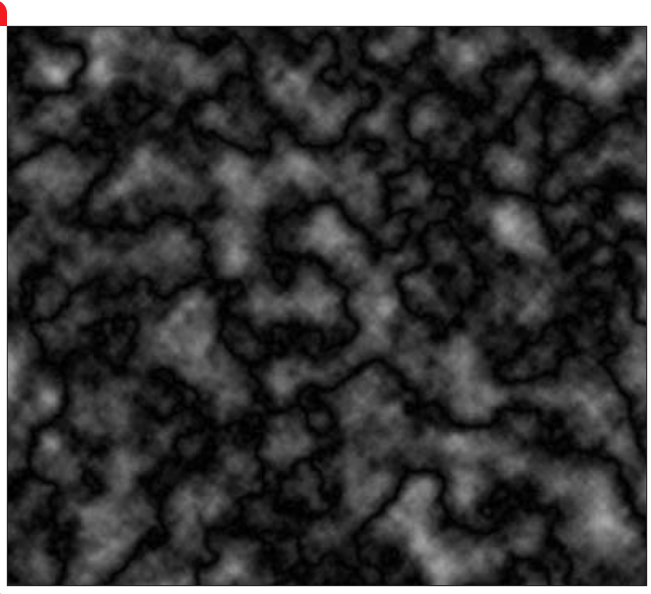
Blue ⌘3
Alpha 1 ⌘4

2



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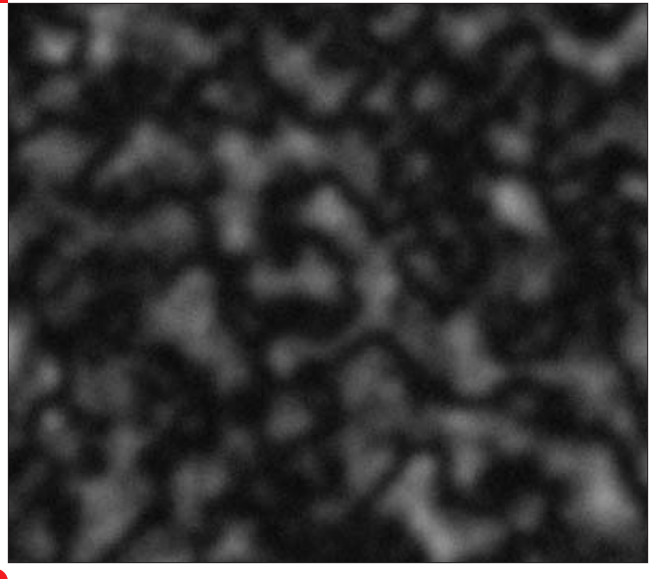

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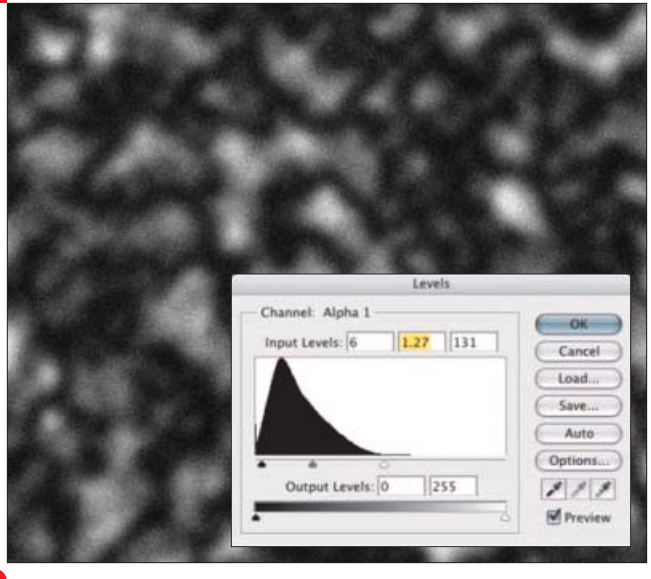
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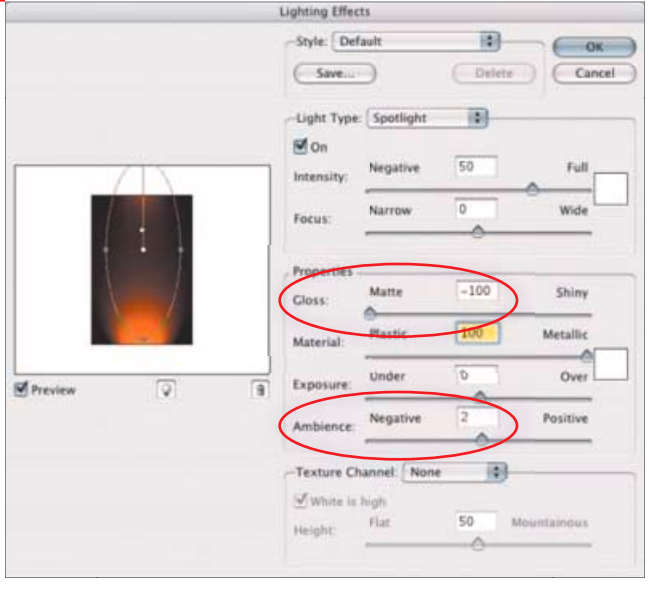
Output Levels: 0 255
OK
Cancel
Load...
Save...
Auto
Options...
Preview

5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Save... Delete OK Cancel
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Focus: Narrow 0 Wide
Properties
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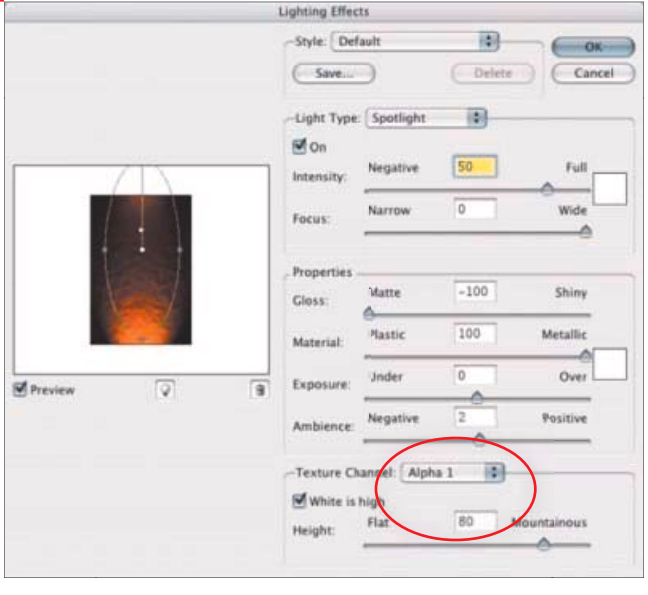
Exposure: Under 0 Over
Ambience: Negative 2 Positive
Texture Channel: None
White is high
Height: Flat 50 Mountainous
Preview

6


Lighting Effects
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Save... Delete OK Cancel
Light Type: Spotlight
On
Intensity: Negative 50 Full
Focus: Narrow 0 Wide
Properties
Gloss: Matte -100 Shiny
Material: Plastic 100 Metallic
Exposure: Under 0 Over
Ambience: Negative 2 Positive
Texture Channel: Alpha 1
White is high
Height: Flat 80 Mountainous
Preview

BY RITA AMLADI

IMPLEMENT AN ICC COLOR WORKFLOW

You're asked to produce a "master" RGB image that can be printed as a four-color, high-resolution piece, blown up to poster-size, or scaled for web publishing. The one constant must be color fidelity. Scanner operators with specialized skills tackled this before—now you're responsible. Try this proven workflow to secure the most flexibility and best image quality without over-processing images.

FOR MORE INFORMATION, DOWNLOAD ICCWORKFLOW.PDF AT WWW.PHOTOSHOPFIX.COM, JUNE 2004 ISSUE.

My workflow for RGB color images intended for print keeps images in the larger RGB color space as long as possible. It relies on your monitor to make critical color decisions, so it's vital to invest in a quality monitor calibration tool that also creates an ICC–based display profile. This will display tones and colors consistently while "fingerprinting" for an ICC color workflow.

1 Save yourself trouble by determining the client's goal first. Are you to match the original's tones, hues, and overall appearance if it exists in a printed form? Or, are you to produce pleasing color, where you're free to alter colors and saturation? Anyone with basic Photoshop skills could tackle the latter with some success; however, matching the original to a degree of accuracy takes skill. It's especially true in a complex system involving devices like scanners, digital cameras, monitors, proofers, and printers—all of which define and produce colors differently.

2 Analyze the original and evaluate color to determine the corrections needed. For more information, download ICCWORKFLOW.PDF from the June 2004 issue at www.photoshopfix.com.

3 Consider acquiring the image at a higher bit depth than the standard 8-bits per channel, especially if the image requires extensive editing. Working in 16-bits per channel gives you editing headroom, not to mention over 65,000 colors per channel compared to 256! This produces bloated files, so you'll convert back to 8-bits preferably after editing operations such as color corrections.

4 Open the image in Photoshop. Many high-end scanners already embed or tag a profile to images, so if you're happy with the profile, save a working version of the file and move on with the workflow. If the scanner software saved an untagged file or the image is missing a profile, the Missing Profile dialog box opens. To assign meaning to the image's colors, you need to tell Photoshop about the origin of the colors and how they're supposed to appear. If you know the profile you need, choose it now. If you're unsure of the image's origins, choose Leave as is (don't color manage) ».

My monk image was missing a profile, so I chose the latter option to allow me to decide which profile would represent the colors best. I chose Image > Mode > Assign Profile and tested profiles until I found one that made the colors look right for my situation, then I saved a working version.

5 If the image needs extensive editing, you should now convert to a reference color space such as a working space in Photoshop (Image > Mode > Convert to Profile) ». At this stage, it's not a good idea to edit colors in a device-specific scanner profile or in the limited color palette associated with sRGB color space (which was the default in a previous Photoshop version). Instead, choose a robust and device-independent reference color space like Adobe RGB (1998) or ColorMatch RGB. Both embody the broader spectrum of colors required for print. If you don't need to edit, convert to a final output space like a custom CMYK profile for press, printer, or a print preset.

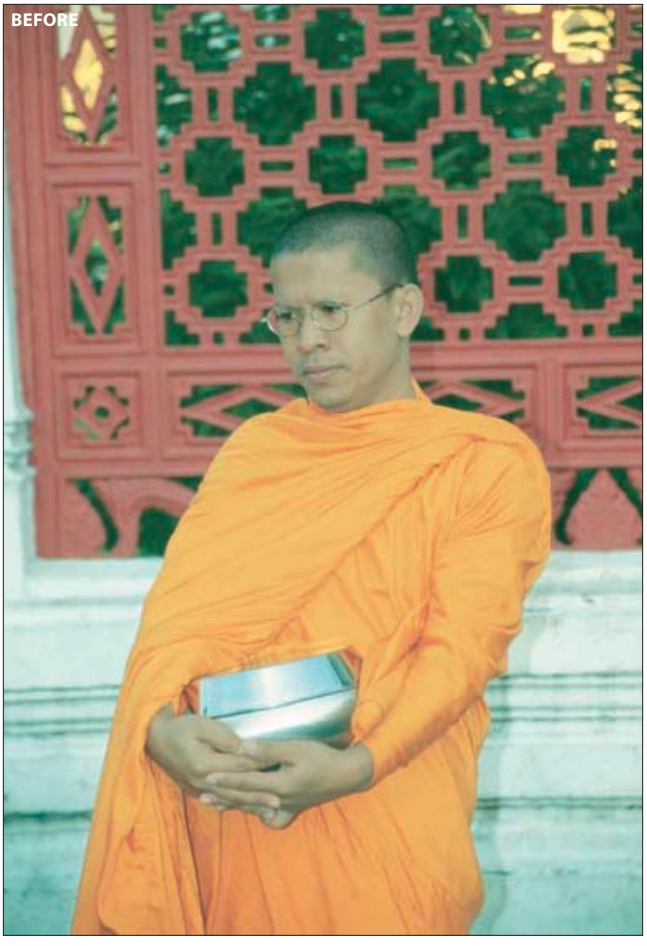
6 Since color management is not color correction (at best, it matches the original), you'll want to correct tone and color flaws—vastly benefitted at a higher image bit-depth. Use Adjustment layers to keep corrections flexible.

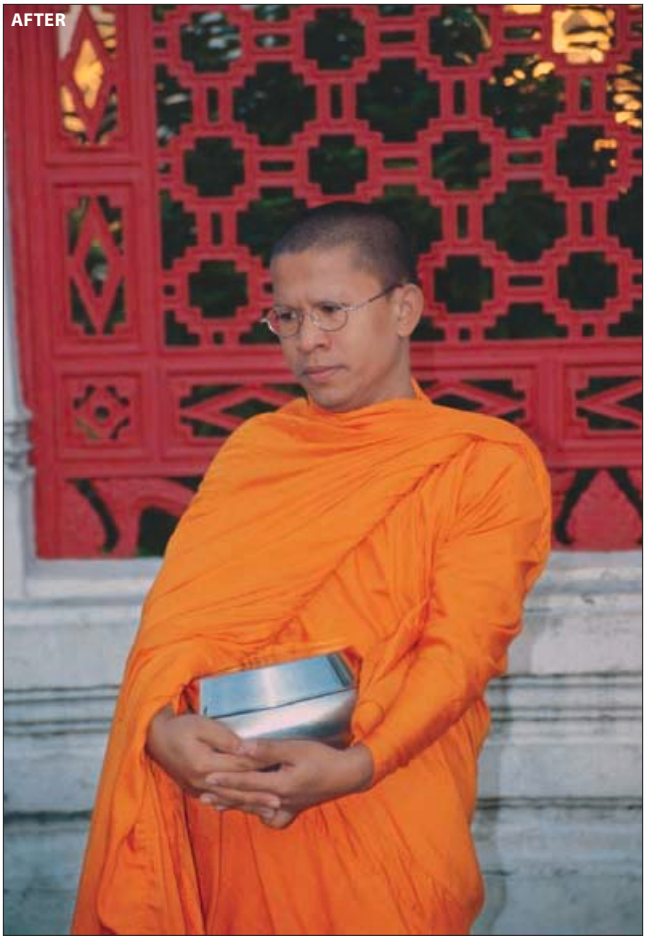
7 Now apply a pass of sharpening to compensate for output. Many experts feel a print workflow requires two passes: one pass early on to compensate for slight softening from the digital capture and another at post-editing to compensate for any fuzziness when printed.

8 Finally, save the file as a layered PSD document (embed the reference space). Save again when the file is converted to a final destination (e.g., a CMYK profile). Convert a duplicate to the final destination space. Choose Image > Duplicate > Convert to Profile. Then save in a format like PDF, EPS, or JPEG, which supports embedded profiles.

» **To find clues about an image's embedded profile, look at the title bar after opening. A pound sign after the color mode means it's untagged and missing a profile. An asterisk means the profile is different from the default working space (e.g., viewing a document saved with a scanner's profile). To quickly identify a document's profile, click the arrow on the file information bar at the bottom of the document or application window, then choose Document Profile.**

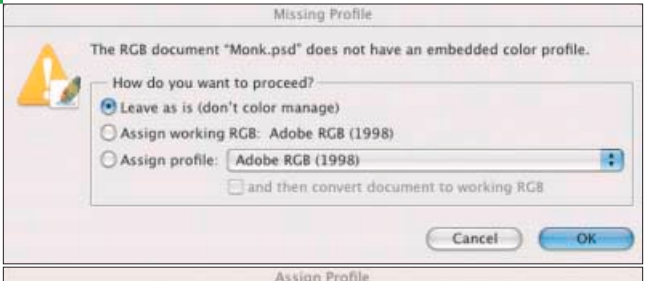
Rita Amladi of Orion Arts & Communications is an author, certified trainer, and consultant. Contact her at ramladi@orionac.com.

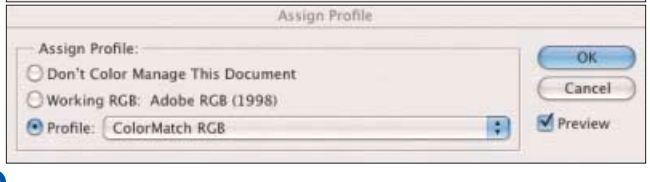


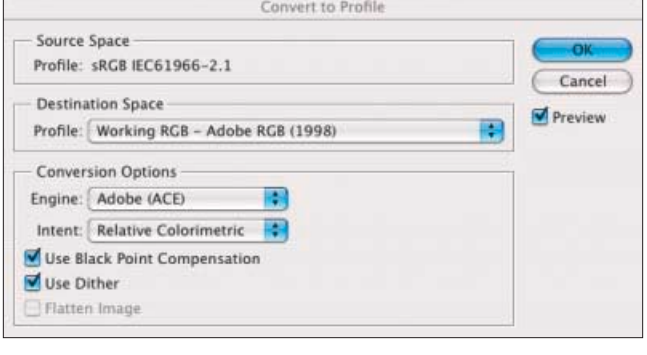


ICC-BASED COLOR WORKFLOW FOR RGB IMAGES

1. Understand the goals.
   - Match the original?
   - Produce pleasing color?
2. Analyze image, assess corrections.
3. Capture at correct bit depth.
4. Assign the input profile.
5. Convert to profile.
   - Editing—convert to reference space.
   - Editing—convert to final output space.
6. Adjust tone and color.
7. Apply sharpening.
8. Save the image.


Missing Profile
The RGB document "Monk.psd" does not have an embedded color profile.
How do you want to proceed?
Leave as is (don't color manage)
Assign working RGB: Adobe RGB (1998)
Assign profile: Adobe RGB (1998)
and then convert document to working RGB
Cancel
OK





BY STEVE CAPLIN

ALTER PERCEPTIONS

When you're commissioned to provide images for a newspaper article or magazine feature, it's not enough to simply throw photos on a page—they should play a role in telling the story!

WINDOW TREATMENT

The London *Daily Telegraph* art desk wanted to turn a shot of Tokyo into a view through a hotel window. They added a window frame in the scene, but simply placing a frame in front of a view wasn't creating the illusion of a window.

What ultimately made this montage work was creating a reflection of a hotel room in the glass. I took a photograph of a bedroom and placed it behind the window frame and walls layers, changed the blending mode to Hard Light to make it more translucent, then knocked it back to a very low opacity—around 30%. By creating a hint of reflection, it produced a realistic impression of glass.

STAGE LIGHTING

Light and shade are crucial to the effectiveness of an indoor composite. My image seemed flat after making this composite, so I added visible light sources focused on the newspaper figures. To create lamplight, I drew triangular paths with the lasso tool (press Option/Alt to create straight lines between clicks). I feathered the selections and added pale yellow radial gradiants set to a low opacity. I also placed looming, raised shadows on the wall behind the figure. The lighting added mood to the piece and helped focus the viewer.

Use the focal point of any face—the eyes—to direct the reader's attention. I redrew the man's eyes so they looked down at the scene.

GROUP THERAPY

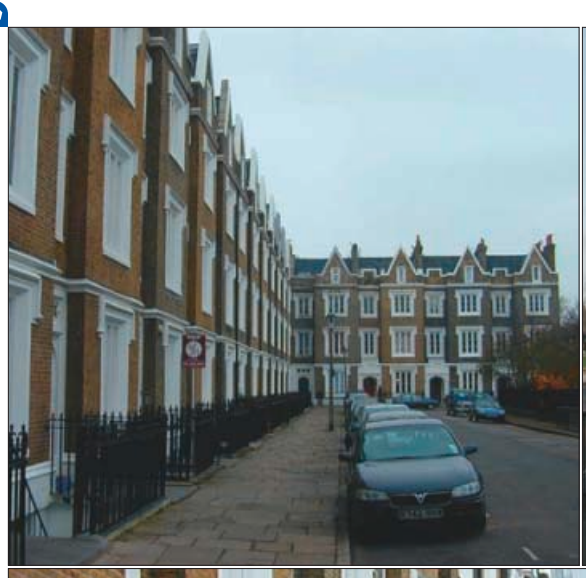
"Cast of thousands" illustrations are much loved by British newspapers—the hard part is making everyone look like they belong together in the scene. First, I created false geography using a street image for people to walk down, then placed a Houses of Parliament image behind it. The challenge was merging the street's pavement and houses with the back image. Simple solution: Stick something in front of it. That's why Tony and Cherie Blair are walking hand in hand in the back.

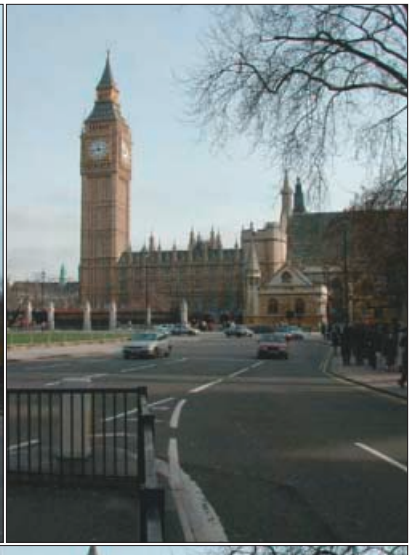
When integrating people from a variety of sources, even out skin tones with a Curves adjustment layer. I also used the dodge and burn tools to add like shadows to everyone.

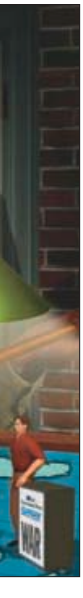
OBJECTIVE VIEWPOINT

Although this composite started head-on, it looked flat and artificial. I used Edit > Free Transform and dragged the corners of the sign to get the perspective I wanted. (Press Command/Ctrl to allow free distortion or Shift to constrain the movement to horizontal/vertical.) I selected the sign and nudged it left a bit while pressing Option/Alt, which left a copy behind. I inverted the selection to leave the newly created edge selected and used the dodge and burn tool to make it stand out. Adding perspective to the scene made the difference. By the way, Ringaskiddy is the town in Ireland where Europe's Viagra is made!

Steve Caplin is a UK-based digital artist specializing in satirical photomontage. He's the author of *How to Cheat in Photoshop* and *The Complete Guide to Digital Illustration*. Visit him at www.stevecaplin.com or e-mail him at c@plin.com.







PHOTOSHOP FiX

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